

## **SUMAK6135\_001\_2023\_3 - Art & Sustainability**

Master of Science in Sustainability Management

Meeting Times: 6:10-8:00PM EST

Location: 311 Fayerweather

Day: Tuesday

3 credits

Elective

Instructor: Dr. Julie Reiss, [jhr2161@columbia.edu](mailto:jhr2161@columbia.edu)

Office Hours: Tuesdays, 4:30 – 5:30 PM, Lewisohn 214A and by appointment during the week on Zoom.

Response Policy: The best way to reach me is via email any day of the week, and I will generally respond within 24 hours.

TA: Natsuki "Nakki" Watanabe, [nw2530@columbia.edu](mailto:nw2530@columbia.edu)

### **Course Overview**

Since the first Earth Day in 1970, artists around the globe have increasingly turned their focus to ecological issues, creating artwork that addresses threats to a sustainable future, including the impacts of loss of biodiversity, rising sea levels, extreme weather events, plastic pollution, and the fragility of our shared ecosystems, particularly on the most vulnerable communities. Through public and community-based art and exhibitions in local and international institutional settings, artists raise awareness of the need to act collectively, creating tangible points of public engagement. Beyond calling for immediate and sustained action, they point toward paths of resilience and adaptation, at times offering concrete and immediate solutions. Artists challenge world views that have led to the challenges faced today, and suggest conceptual alternatives to anthropocentric and colonial approaches to nature. They amplify historical inequities and the urgent need for environmental and social justice for underrepresented groups through their artwork. Artists thus inspire by cultivating new narratives and giving form to the invisible, unimagined or ignored, demonstrating how art can help awaken resolve and shape our next steps. They invite viewer participation and collective action, and in the process, they expand our potential for empathy and increase agency for all life.

This course will focus on how contemporary art can serve as an important catalyst in information sharing and changing perceptions, leading to increased participation in developing and supporting sustainable and equitable global futures. Artists focus on local and global environmental issues, and at times partner with scientists to offer novel solutions. In recognition of their potential contribution, numerous governmental and non-governmental environmental organizations have enlisted artists to serve as intermediaries between their work and a wider public. The artists covered in the course are cognizant of the need for systemic social change in order to achieve policy change. Blurring the boundaries between art and activism, many are working collaboratively across disciplines to address both the physical and ethical dimensions of sustainability. Others work independently to provide new visions for the future. The course will equip future sustainability managers with a language for cross disciplinary conversation, and deepen their understanding of different perspectives and concerns, strengthening their ability to identify and overcome obstacles to progress.

The course is designed for students who are interested in the contribution that art can make in creating fresh paradigms for promoting sustainability. The course is a full semester, in-person elective offered during the Fall semester. There are no prerequisites for this course. Students should have an interest in interpreting images and in considering the relationship between cultural expression and sustainability. Cross-registration is available to students outside of the Master of Science in Sustainability Management program, space permitting.

## Learning Objectives

**L-1-** Identify and discuss the relationship between form, materials and content, enabling fruitful dialogue across sectors.

**L-2** Develop an informed critical perspective for analyzing and evaluating ecologically-themed artworks, identifying the strategies used by artists to communicate their message, including and beyond data visualization.

**L-3** Recognize contemporary art's potential as a bridge to communicating issues of sustainability and the influential role artists can have as agents of change.

**L-4-** Develop an analytical framework for the interplay between art and key texts drawn from the Humanities, Social Sciences and other disciplines.

**L-5** Explore how artists are amplifying the struggle for environmental justice, and the relationship between environmental and cultural survival.

**L-6** Recognize and explain alternatives to binary thinking about the relationship between nature and culture.

## Readings

Required Readings (all available through Canvas course site)

Adams, David. "Beuys: Pioneer of a Radical Ecology." *Art Journal* 51, no. 2 (Summer 1992): 26-34.

Balkin, Amy. "Public Smog." In *Art in the Anthropocene*. Edited by Heather Davis and Etienne Turpin. London: Open Humanities Press, 2015. pp 341-346.

Bon, Lauren. "The Boom Interview: Metabolic Studio's Devices of Wonder." *Boom: A Journal of California* 5, no. 2 (Summer 2015): 28-41.

Peter Boswell, "Invisible Aesthetic." <https://walkerart.org/magazine/mel-chin-revival-field-peter-boswell-rufuschaney-eco-art>

Chaplin, Joyce F. "Can the Non-Human Speak? Breaking the Chain of Being in the Anthropocene." *Journal of the History of Ideas*, 78, no. 4 (October 2017): 509-529.

Chen, Huang. "From Funan River to East Lake: Reflecting on Environmental Activism and Public Art in China." *Journal of Contemporary Chinese Art*, 3, no. 3 (2016): 315-323.

Corr, Elizabeth. "Elizabeth Corr in Conversation with Julie Reiss." Interview with Julie Reiss. *Brooklyn Rail*, June 2019.

<https://brooklynrail.org/2019/06/criticspage/ELIZABETHCORR-with-Julie-Reiss>

Dean, Kayla P. and Joy G. Bertling. "Eco-Visualizations: Facilitating Ecological Relationships and Raising Environmental Awareness." *Art Education* 73, 3 (2020):54-61.

Demos, T.J. *Beyond the World's End: Arts of Living at the Crossing*. Durham: Duke University Press, 2020. pp 116-136.

Denes, Agnes. "Notes on Eco-Logic: Environmental Artwork, Visual Philosophy and Global Perspective," *Leonardo* 26, no. 5 (1993): 387-395.

Eliasson, Olafur and Minik Rosing. *Ice Watch Carbon Footprint*. London: Julie's Bicycle, 2019.

French, Elysia H. "Transformations of Oil: Visibility, Scale, and Climate in Warren Cariou's Petrography." *Canadian Art Review* 42, no.1 (2017):64-72.

Gaard, Greta. "Women, Water, Energy: An Ecofeminist Approach" *Organization and Environment* 34, no. 2 (June 2001): 157-172.

Gablik, Suzi. "Connective Aesthetics: Art After Individualism." In *Mapping the Terrain: New Genre Public Art*. Edited by Suzanne Lacy. Seattle: Bay Press, 1995. pp 74-87.

Ghosh, Amitav. *The Nutmeg's Curse: Parables for a Planet in Crisis*. Chicago: University of Chicago Press, 2021.

Haraway, Donna. "Symbiogenesis, Symptoiesis, and Art Science Activisms for Staying with the Trouble." In *Arts of Living on a Damaged Planet: Monsters of the Anthropocene*. Edited by Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt. Minneapolis: University of Minnesota Press, 2017. pp M25-M50.

Harrison, Newton and Helen Mayer. "Leaf Litter Talks with the Experts: Helen Mayer and Newton Harrison." Interview with Amy Nelson. *Biohabitats* 11 (Summer Solstice 2013). <https://www.biohabitats.com/newsletter/art-ecology-2/leaf-litter-talks-with-the-experts-helen-meyer-harrison-newton-harrison-art-ecology/>

Jackson, Georgina. "The Body in Ruins: Abbas Akhavan's Study for a Monument." *Afterall*, 42 (2016): 126-131.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis: Milkweed Editions, 2013. pp ix-x & 1-21.

Keller, Anna, Laura Sommer, Christian A. Klöckner and Daniel Hanss. "Contextualizing Information Enhances the Experience of Environmental Art." *Psychology of Aesthetics, Creativity, and the Arts*, 14 (3): 264–275.

Ly, Boreth. *Traces of Trauma: Cambodian Visual Culture and National Identity in the Aftermath of Genocide*. Honolulu:University of Hawaii Press, 2020. pp 37-58.

McGregor, Jennifer, "Charting Urgency and Agency." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss. Wilmington, Delaware: Vernon Press, 2019. pp 65-76.

Mohai, Paul. "Environmental Justice and the Flint Water Crisis." *Michigan Sociological Review* 32 (2018): 1-41.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011. pp 1-16; 103-108.

Peebles, Jennifer. "Toxic Sublime: Imagining Contaminated Landscapes." *Environmental Communication* 5, no. 4 (December 2011): 373-392.

Pelto, Jill. "Art as a Platform for Science Communication." University of Maine, 2018.  
[https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto\\_AGUArtPoster\\_2018.pdf](https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto_AGUArtPoster_2018.pdf)

Pinsky, Michael and Laura Sommer. "Pollution Pods: Can Art Change People's Perception of Climate Change and Air Pollution?" *Field Actions Science Reports Special Issue* 21 (Feb.24, 2020): 90-95.

Rahmani, Aviva. "Blued Trees as Policy: Art, Law, Science and the Anthropocene." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss. Wilmington, Delaware: Vernon Press, 2018. pp 121-136.

Ryan, Leslie. "Art + Ecology: Land Reclamation Works of Artists Robert Smithson, Robert Morris, and Helen Mayer Harrison and Newton Harrison." *Environmental Philosophy*, 4, no. 1 & 2. Special Issue: Environmental Aesthetics and Ecological Restoration. (Spring/Fall 2007): 95-116.

Sommer, Laura.K. and Christian A. Klöckner. "Does Activist Art have the Capacity to Raise Awareness in Audiences? A Study of Climate Change Art at the ARTCOP21 Event in Paris." *Psychology of Aesthetics, Creativity and the Arts*, 15, no. 1 (July 1, 2019): 60-75.

Ugiomah, Frank A. "Pale Reflections and Fables of Life: George Osodi's 'Real People' of the Niger Delta." *Nka Journal of Contemporary African Art*, 27 (Fall 2010): 30-41.

Ulmer, Spring. "Human Subjects and 'Green' Protest in Black African Photography at the Ninth Rencontres de Bamako." *Sanglap: Journal of Literary and Cultural Inquiry* 52, no. 2 (2019): 41-52.

Wertheim, Margaret. "Crochet Coral Reef." Interview with Giovanni Aloï. *Antennae* 47 (Spring 2019): 166-181.

Zabala, Santiago. *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency*. New York: Columbia University Press, 2017. pp 66-85.

## Recommended reading:

For background on Land Art of the 1960s and 1970s, see:

Kaiser, Phillip and Miwon Kwon. *Ends of the Earth: Art of the Land to 1974*. Exhibition catalogue. New York: Prestel, 2012.

Smithson, Robert. "The Spiral Jetty." In *The Writings of Robert Smithson*. Edited by Nancy Holt. New York: New York University Press, 1979.

## Websites and Videos

Ursula Biemann, *Deep Weather*  
<https://vimeo.com/90098625> . 8'58".

Eliza Evans, "All the Way to Hell"  
<https://eevans.net/all-the-way-to-hell>

LaToya Ruby Frazier. "What is the Human Cost of Toxic Water and Environmental Racism?"  
TED Radio hour, 2020.14'  
[www.npr.org](http://www.npr.org)

Hugh Hayden, Hugh the Hunter. 2015. 10'30"  
<https://vimeo.com/144496579>

Chris Jordan "Turning Powerful Stats into Art." TED Talk, 2008. 11'14"  
[https://www.ted.com/talks/chris\\_jordan\\_turning\\_powerful\\_stats\\_into\\_art?language=en](https://www.ted.com/talks/chris_jordan_turning_powerful_stats_into_art?language=en)

Cannupa Hanska Luger and Rory Wakemup, Mirror Shield Project: Serpent Action, 2016.  
<https://teaching.ellenmueller.com/walking/2022/05/07/cannupa-hanska-luger-mirror-shield-project-2016/>

Robert Morris, Keynote Speech, Land Reclamation as Sculpture, 1979. 24'50  
<https://kingcounty.gov/depts/records-licensing/archives/exhibits/earthworks.aspx>. 7 .

Tomàs Saraceno in Conversation with Harriet Washington: "Up Close: We Don't All Breathe the Same Air." 2022. 56'57"  
<https://studiotomassaraceno.org/up-close-tomas-saraceno-in-conversation-with-harriet-a-washington-shed/>

## Exhibition Catalogues –List of Online Catalogues for locating artworks:

*Endangered Species: Artists on the Front Lines of Biodiversity*. Whatcom Museum, 2018.  
<https://www.whatcommuseum.org/exhibition/endangered-species/>

*Black Mist Burnt Country: Testing the Bomb Maralinga and Australian Art.* Burrinja Cultural Centre, 2016  
<https://www.blackmistburntcountry.com.au/wp-content/uploads/2019/03/BMBC-catalogue-web.pdf>

*Indicators: Artists on Climate Change.* Storm King, 2018.  
<https://collections.stormking.org/Detail/occurrences/129>

*Ecofeminism(s).* Thomas Erben Gallery, 2020.  
[https://www.thomaserben.com/wp-content/uploads/ecofeminism\\_exhibition-documentation.pdf](https://www.thomaserben.com/wp-content/uploads/ecofeminism_exhibition-documentation.pdf)

*Footing the Bill: Art and Our Ecological Footprint* (Artworks for Change)  
<https://www.artworksforchange.org/exhibitions/>

*Rooting for Change: Artistic Responses to Climate Change and Sustainability.* National Museum of Singapore, 2021.  
[https://www.nhb.gov.sg/nationalmuseum/our-exhibitions/exhibition-list/maybank-rooting-for-change?sc\\_lang=en](https://www.nhb.gov.sg/nationalmuseum/our-exhibitions/exhibition-list/maybank-rooting-for-change?sc_lang=en)

*Sustainable Museum: Art and Environment.* Museum of Contemporary Art, Busan, 2021.  
[https://www.busan.go.kr/moca\\_en/exhibition01/1488230](https://www.busan.go.kr/moca_en/exhibition01/1488230)

## **Supplementary eBooks:**

Ballard, Susan. *Art and Nature in the Anthropocene: Planetary Aesthetics.* New York: Routledge, 2021.

Davis, Heather, ed. *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies.* Open Humanities Press, 2015.

Demos, T.J. et al. eds. *The Routledge Companion to Contemporary Art, Visual Culture and Climate Chang.* New York: Routledge, 2021.

## **Assignments and Assessments**

Further details and a complete rubric for all assignments can be found on the Courseworks course site.

### **Attendance and Class Participation (10%) (L-1,2,3,4,5,6)**

Attendance is expected for each class session. Come to class prepared to discuss the readings and assigned videos. Relevant, respectful dialogue, thoughtful comments and active listening are all required to succeed in this class and will lead you to contributing to all of the course learning objectives.

### **Discussion Posts (10%) (L-1,2,3,4,5,6)**



On selected weeks students are expected to prepare a thoughtful and critically reflective statement related to a particular assigned reading. Your reflections should be posted on the discussion board on Canvas by 2:00 PM the day of the relevant class session. Posts should be roughly 250-350 words. When posting to the board, you may respond with your own observations or comments on what you find interesting, controversial or useful in the readings and in other students' reflections. These statements should be used to help stimulate questions and issues, and to set the agenda for in-class discussions.

**Essay: Comparative analysis of artworks (30%) (L-1,2,3)**

Choose two artworks related to a similar environmental issue and write a detailed comparative analysis. The primary goal of this assignment is to strengthen competency in responding to ecologically-themed artwork through comparing and contrasting two artworks. Describe each artwork's form, content and materials before comparing them. Consider the choices each artist has made and how those choices affect the overall impact of the artwork. What kinds of collaboration and research were involved? Do concerns with environmental justice inform the artworks, and if so, how are those concerns apparent? Do the materials reflect a concern with sustainability? Essays should be 4 – 5 pages double spaced. Discuss the artworks in chronological order. Include illustrations of the artworks, with full caption information. Complete rubric will be available on Canvas.

**Group Project: The Role of Art in Sustainability (15%) (L- 1,3,4,5)**

This group project asks you to creatively envision how you would apply what you have learned in professional practice, and consider how you would convince stakeholders that art can contribute to shaping and achieving an organization's sustainability goals. Groups will present the results in an oral presentation and written proposal. Suggestions can be tangible, such as exhibition programming, embedded artist residencies, cross-disciplinary forums, and/or intangible, regarding art's challenge to conventional or entrenched ideas. Are there any metrics that could be used to gauge the art's effectiveness in raising awareness and increasing engagement? Collaborate with your group members to research and refer to precedents. Make a brief Power Point presentation using individual artworks to illustrate your arguments. Be prepared for follow-up Q & A from the class. Submit an outline of your key points on the day of your presentation. Grade will be based on written and oral components and overall cogency of vision. The project will be evaluated and graded out of 100 points as follows: evidence of collaborative group work and division of labor, selection and discussion of art, viable ideas for metrics, clarity of presentation and handling of questions. Detailed rubric TBA.

**Final Exam: (35%) (L-3,4,5,6)**

We have been exploring how ecologically themed art can serve as a catalyst in challenging entrenched ideas around humans and nature that present barriers to sustainable futures. We have explored entry points including slow violence, toxic sublimity, ecofeminism, sympoiesis, agency, environmental racism, and the broad implications of the term Anthropocene, among others. The final assignment gives you the opportunity for an in-depth exploration of one or more of these frameworks in relation to artworks. You might start by looking through your discussion posts to see which text(s) you responded strongly to and would like to discuss further, but you are not limited to the readings on which you wrote posts; you may use any of the assigned readings, and reference related readings if you choose. Identify between two and four artworks

related to ecological issues and describe how they relate to ideas in the text(s) you have chosen. If you find that one of the artworks you select is more successful in communicating its message than another, explain why you find it so. Use the formal analysis skills you developed in the comparative essay to consider scale, materials, medium, strategy, etc. You may choose art by artists we've seen in class so long as it is not the same example I presented. If you are interested in an artwork we looked at in class, go to the artist's website and see what else they may have done in a similar vein, or look at catalogues from group shows in which they have been included. There are a number of appropriate catalogues available online (listed on your syllabus), and on our shelf in Avery. Your essay should be 5-6 pages double spaced. Include citations to the texts you use and full caption information and illustrations of artwork under discussion. Place illustrations at the end, rather than throughout your text. Include figure numbers within your text when referring to an illustration. Detailed rubric will be available on Canvas.

## **Grading**

The final grade will be calculated as described below:

### **FINAL GRADING SCALE**

Grade Percentage

A+ 98–100 %

A 93–97.9 %

A- 90–92.9 %

B+ 87–89.9 %

B 83–86.9 %

B- 80–82.9 %

C+ 77–79.9 %

C 73–76.9 %

C- 70–72.9 %

D 60–69.9 %

F 59.9% and below

### **Assignment/Assessment % Weight**

Class Participation and discussion: 10%

Individual Grade

Online Participation: 10%

Individual Grade

Assignment 1: Comparative Analysis: 30%

Individual Grade

Assignment 2: Group Project: 15%

Group grade

Assignment 3: Final Exam: 35%

Individual Grade



## Course Schedule/Course Calendar

9/5

### Course introduction: Why Look at Environmental Art?

McGregor, Jennifer. "Charting Urgency and Agency." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss. Delaware: Vernon Press, 2019. 65-76. (11 pages)

Zabala, Santiago. *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency*. New York: Columbia Univ. Press, 2017. 66-85. (19 pages)

9/12

### Art and Action: Redefinitions of the Artist in the US and Europe in the 1970s and 80s

Adams, David. "Beuys: Pioneer of a Radical Ecology." *Art Journal* 51, no. 2 (Summer 1992): 26-34 (8 pages)

Denes, Agnes. "Notes on Eco-Logic: Environmental Artwork, Visual Philosophy and Global Perspective," *Leonardo* 26, no. 5 (1993): 387-395. (8 pages)

Gablik, Suzi. *Mapping the Terrain: New Genre Public Art*. Edited by Suzanne Lacy. Seattle: Bay Press, 1995. 74-87. (13 pages)

Harrison, Newton and Helen Mayer. "Leaf Litter Talks with the Experts: Helen Mayer and Newton Harrison." Interview with Amy Nelson. *Biohabitats* 11 (Summer Solstice 2013). <https://www.biohabitats.com/newsletter/art-ecology-2/leaf-litter-talks-with-the-experts-helen-meyer-harrison-newtonharrison-art-ecology/>

Discussion post due

9/19

### Problem Solving at the Local Level: Case Studies of Art Actions

Boswell, Peter. "Invisible Aesthetic" <https://walkerart.org/magazine/mel-chin-revival-field-peter-boswell-rufus-chaney-eco-art> . (13 pages)

Ryan, Leslie. "Art + Ecology: Land Reclamation Works of Artists Robert Smithson, Robert Morris, and Helen Mayer Harrison and Newton Harrison." *Environmental Philosophy*, 4, no. 1 & 2. Special Issue: Environmental Aesthetics and Ecological Restoration. (Spring/Fall 2007): 95-116. (21 pages)

Robert Morris, Keynote Speech, <https://kingcounty.gov/depts/records-licensing/archives/exhibits/earthworks.aspx>. Begin at 21'37".

Bon, Lauren. "The Boom Interview: Metabolic Studio's Devices of Wonder." *Boom: A Journal of California* 5, no. 2 (Summer 2015): 28-41 (13 pages)

No discussion post due

9/26

**Entrenched Notions of Agency and the Challenge of Art**

Chaplin, Joyce F. "Can the Non-Human Speak? Breaking the Chain of Being in the Anthropocene." *Journal of the History of Ideas*, 78, no. 4 (October 2017): 509-529. (20 pages)

Ghosh, Amitov. *The Nutmeg's Curse: Parables for a Planet in Crisis*. Chicago: University of Chicago Press, 2021. Ch. 15, 183-204. (21 pages)

Demos, T.J. *Beyond the World's End: Arts of Living at the Crossing*. Durham: Duke University Press, 2020. Ch. 5, 116-136 (20 pages)

Recommended:

Hugh Hayden, *Hugh the Hunter*. 2015. 10'30"

<https://vimeo.com/144496579>

Discussion Post due

10/3

**Environmental Justice: "Slow Violence" and Art**

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011. 1-16; 103-108 (21 pages)

Ly, Boreth. *Traces of Trauma, Cambodian Visual Culture and National Identity in the Aftermath of Genocide*. Honolulu: University of Hawaii Press, 2020. Ch 2, 37-58. (21 pages)

Jackson, Georgina. "The Body in Ruins: Abbas Akhavan's Study for a Monument." *Afterall*, 42 (2016): 126-131(5 pages)

Recommended:

Ursula Biemann, *Deep Weather* <https://vimeo.com/90098625> . 8'58".

Discussion Post due

10/10

**Environmental Law as an Artist's Medium**

Balkin, Amy. "Public Smog." In *Art in the Anthropocene*. Edited by Heather Davis and Etienne Turpin. London: Open Humanities Press, 2015. 341-346. (5 pages)

Rahmani, Aviva. "Blued Trees as Policy: Art, Law, Science and the Anthropocene." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss Wilmington: Vernon Press, 2018. 121-136. (15 pages)

<https://eevans.net/all-the-way-to-hell>

Corr, Elizabeth. "Elizabeth Corr in Conversation with Julie Reiss." Interview with Elizabeth Corr. *Brooklyn Rail*, June 2019.  
<https://brooklynrail.org/2019/06/criticspage/ELIZABETHCORR-with-Julie-Reiss>

\*\*Comparative Analysis Due  
No Discussion post due

**10/17**

**Environmental Justice: Water Protection, Ecofeminism and Art**

Gaard, Greta. "Women, Water, Energy: An Ecofeminist Approach." *Organization and Environment* 34, no. 2 (June 2001): 157-172. (15 pages)

LaToya Ruby Frazier. "What is the Human Cost of Toxic Water and Environmental Racism?" TED Radio hour, 2020. 14'

Mohai, Paul. "Environmental Justice and the Flint Water Crisis." *Michigan Sociological Review* 32 (2018): 1-41. (40 pages)

Cannupa Hanska Luger, Mirror Shield Project, 2018. 3'48"  
<https://www.youtube.com/watch?v=vn9K0y55z94>

Discussion Post due

**10/24**

**Dissolving Boundaries Between Humans and Nature: Art and Sympoesis**

Haraway, Donna. "Symbiogenesis, Sympoesis, and Art Science Activisms for Staying with the Trouble." *Arts of Living on a Damaged Planet: Monsters of the Anthropocene*. Edited by Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt. Minneapolis: University of Minnesota Press, 2017. Ch. 2. M25-M50 (25 pages)

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis: Milkweed Editions, 2013. ix-x & 1-21 (23 pages)

Recommended:

Wertheim, Margaret. "Crochet Coral Reef." Interview with Giovanni Aloï. *Antennae* 47 (Spring 2019): 166-181. (15 pages)

Discussion Post due

**10/31**

**Art and Environmental Impact**

Chen, Huang. "From Funan River to East Lake: Reflecting on Environmental Activism and Public Art in China." *Journal of Contemporary Chinese Art*, 3, no. 3 (2016): 315-323. (8 pages)

Eliasson, Olafur and Minik Rosing. *Ice Watch Carbon Footprint*. London: Julie's Bicycle, 2019.

Review *We Are the Storm* portfolio and website.

Discussion Post due

**11/14**

**Industrial Wasteland Photography**

Peeples, Jennifer. "Toxic Sublime: Imagining Contaminated Landscapes," *Environmental Communication* 5, no. 4 (December 2011): 373-392 (19 pages)

French, Elysia H. "Transformations of Oil: Visibility, Scale, and Climate in Warren Cariou's Petrography." *Canadian Art Review* 42, no. 1 (2017): 64-72 (8 pages).

Ulmer, Spring. "Human Subjects and 'Green' Protest in Black African Photography at the Ninth Rencontres se Bamako." *Sanglap: Journal of Literary and Cultural Inquiry* 52, no. 2 (2019): 41-52 (11 pages).

Discussion Post due

**11/21**

**Data Visualization as an Artistic Medium and a Conduit for Change**

**\*\*Visit from sTo Len, Artist-in-Residence at the NYC Department of Sanitation**

Dean, Kayla P. and Joy G. Bertling. "Eco-Visualizations: Facilitating Ecological Relationships and Raising Environmental Awareness." *Art Education* 73, 3 (2020):54-61. (7 pages)

Chris Jordan "Turning Powerful Stats into Art." TED Talk, 2008. 11'14"

Jill Pelto, *Art as a Platform for Science Communication*, 2018.

[https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto\\_AGUArtPoster\\_2018.pdf](https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto_AGUArtPoster_2018.pdf)

Tomàs Sareceno in Conversation with Harriet Washington: "We Don't All Breathe the Same Air." <https://studiotomassaraceno.org/up-close-tomassaraceno-in-conversation-with-harriet-a-washington-shed/56'57>"

No Discussion Post due

**11/28**

**Art and Sustainability: The Search for Metrics**

Sommer, Laura K. and Christian Klöckner. "Does Activist Art have the Capacity to Raise Awareness in Audiences? A Study of Climate Change Art at the ARTCOP21 Event in Paris." *Psychology of Aesthetics, Creativity and the Arts*, 15, no. 1 (July 1, 2019): 60-75. (15 pages)

Pinsky, Michael and Laura Sommer, "Pollution Pods: Can Art Change People's Perception of Climate Change and Air Pollution?" *Field Actions Science Reports* Special Issue 21 (Feb.24, 2020), 90-95 (5 pages)

Keller, Anna, Laura Sommer, Christian A. Klöckner and Daniel Hanss. "Contextualizing Information Enhances the Experience of Environmental Art." *Psychology of Aesthetics, Creativity, and the Arts*, 14, 3 (2020): 264–275. (9 pages)

Discussion Post due

**12/5**

**Final Presentations Group Project due in class**

Final Take-home Exam Due **December 15**

## **Course Policies**

### **Participation and Attendance**

I expect you to come to class on time and thoroughly prepared. I will keep track of attendance and look forward to an interesting, lively and confidential discussion. The class moves quickly, and if you miss an experience in class, you miss an important learning moment and the class misses your contribution. More than one absence will affect your grade.

### **Late work**

Work that is not submitted on the due date noted in the course syllabus without advance notice and permission from the instructor will be graded down 1/3 of a grade for every day it is late (e.g., from a B+ to a B).]

### **Citation & Submission**

All written assignments must use standard citation format (e.g., MLA, APA, Chicago), cite sources, and be submitted to the course website (not via email).

## **School and University Policies and Resources**

### **Copyright Policy**

Please note—Due to copyright restrictions, online access to this material is limited to instructors and students currently registered for this course. Please be advised that by clicking the link to the electronic materials in this course, you have read and accept the following: The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

### **Academic Integrity**

Columbia University expects its students to act with honesty and propriety at all times and to respect the rights of others. It is fundamental University policy that academic dishonesty in any guise or personal conduct of any sort that disrupts the life of the University or denigrates or endangers members of the University community is unacceptable and will be dealt with severely. It is essential to the academic integrity and vitality of this community that individuals do their own work and properly acknowledge the circumstances, ideas, sources, and assistance upon which that work is based. Academic honesty in class assignments and exams is expected of all students at all times. SPS holds each member of its community responsible for understanding and abiding by the SPS Academic Integrity and Community Standards posted at <https://sps.columbia.edu/students/student-support/academic-integritycommunity-standards> . You are required to read these standards within the first few days of class. Ignorance of the School's policy concerning academic dishonesty shall not be a defense in any disciplinary proceedings.

### **Diversity Statement**

It is our intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is our intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

### **Accessibility**

Columbia is committed to providing equal access to qualified students with documented disabilities. A student's disability status and reasonable accommodations are individually determined based upon disability documentation and related information gathered through the intake process. For more information regarding this service, please visit the University's Health Services website: <https://health.columbia.edu/content/disability-services> .

### **Class Recordings**

All or portions of the class may be recorded at the discretion of the Instructor to support your learning. At any point, the Instructor has the right to discontinue the recording if it is deemed to be obstructive to the learning process. If the recording is posted, it is confidential and it is prohibited to share the recording outside of the class.

### **SPS Academic Resources**

The Division of Student Affairs provides students with academic counseling and support services such as onlinetutoring and career coaching: <https://sps.columbia.edu/students/student-support/student-support-resources> .

### **Columbia University Information Technology**

[Columbia University Information Technology](#) (CUIT) provides Columbia University students, faculty and staff with central computing and communications services. Students, faculty and staff may access [University-provided an discounted software downloads](#).

### **Columbia University Library**



Columbia's extensive library system ranks in the top five academic libraries in the nation, with many of its services and resources available online.

### **The Writing Center**

The Writing Center provides writing support to undergraduate and graduate students through one-on-one consultations and workshops. They provide support at every stage of your writing, from brainstorming to final drafts. If you would like writing support, please visit the following site to learn about services offered and steps for scheduling an appointment. This resource is open to Columbia graduate students at no additional charge. Visit

<http://www.college.columbia.edu/core/uwp/writing-center>

### **Career Design Lab**

The Career Design Lab supports current students and alumni with individualized career coaching including career assessment, resume & cover letter writing, agile internship job search strategy, personal branding, interview skills, career transitions, salary negotiations, and much more.

Wherever you are in your career journey, the Career Design Lab team is here to support you. Link to <https://careerdesignlab.sps.columbia.edu/>